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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

The AMERICAN ART NEWS
COMPANY has removed its offices to
the new Anderson Building, 15-17 East
40th Street.

THE QUESTION OF "EXPERTS."

The remarkable story which comes
to us by cable from Paris this morn-
ing, and which appears on our first
page, of a wager between collector
and "expert"—Sedelmeyer of Paris,
and former Museum director and "ex-
pert", Bredius of the Hague, and of
how the same was won by Mr. Sedel-
meyer, follows closely upon the contro-
versy that has recently been waged be-
tween "experts" Bode, de Groot and
Valentiner on the one side, and "ex-
pert" Bredius on the other, over the
authenticity of another picture given
to Rembrandt, and recently sold to
Mr. Walker of Minneapolis. We pur-
pose discussing this question of the
advisability, not to say the value, of
the procuring and publishing by deal-
ers of opinions on important art works,
that they may sell or have for sale from
various "experts," later on. The ques-
tion of "expertism" has become a very
serious one, both to dealers and collec-
tors of late years. It is our sincere
belief that the Art public of America
has had a little too much of a dose of
"experts" of late.

SEASON REALLY OPENS.

Although there was an opening of the
Art season, with the return of the deal-
ers from Europe and the unlocking of
the doors of studios and galleries a
month ago, this opening was, as it
were, a sort of "false dawn," and the
real art season, with the disturbing
Presidential election—never so little
disturbing as this year, happily over-
opens this week. We predicted a
month ago that the season would be a
prosperous one, and have no reason to
modify this prediction today. On the
contrary it begins to look as if it might
be a phenomenal one, and with the
prosperity that the country is without
doubt enjoying, with the political situ-
ation cleared, and the only possible
cloud on the sky that of a general Eu-
ropean war, the fear of which is now
fairly well discounted, there would
seem to be no reason why the art world
of America should not have a record
year. Optimism, based on the sound-
est and most logical grounds, fills
the atmosphere, and the new season
now begins its march under a cloudless
sky of hope and promise.

HERALD MAKES AMENDS.

As to Art News.

The AMERICAN ART NEWS complains
that the art editor of the Herald has ap-
propriated articles from its columns with-
out credit and expresses the opinion that
all fair minded people will agree with it
that it would be more generous and more
consistent on the part of the Herald to
credit the ART NEWS with information
which is taken from its columns.

We quite agree with the ART NEWS.
The matter will be fully investigated by
the Herald and proper apology will be
made.—Editorial N. Y. Herald, Nov. 4.

The Question of Newspaper Credit.

To the Editor of the Herald:

Sir:—I beg leave to inform you that
the article on art topics was prepared by
me and such matter as was taken from
the AMERICAN ART NEWS was credited
properly to the ART NEWS, but a printer's
devil or a copy reader cut out the credit.
Respectfully,

Art Reporter.

It is astonishing how natural it is for
newspapers to refrain from giving credit
to others. That seems to be a sort of
mental disease which causes newspaper
men to feel that if they permit the name
of another paper to get into the columns
of the paper they work for, the revenues
are going to be affected and likewise
their emoluments, if not their positions.
It is epidemic on the other side of the
ocean, but it is pretty bad here.

We apologize to the ART NEWS for the
error of the Herald's copy reader. But
to prove our sincerity we would inform
the ART NEWS that it was given full
credit in a special cable to the European
edition of the Herald for a bit of inter-
esting news which was of sufficient im-
portance to transmit by telegraph.—Edi-
torial N. Y. Herald, Nov. 5.

[While we thank Mr. James Gordon
Bennett, owner and editor of the New
York "Herald," for his characteristi-
cally fair-minded action in this matter
when brought to his personal attention,
it being the climax of a long series of
"news thefts" of the kind on the part
of certain of the "Herald's" reporters
and art critics, yet we must smile at
the Art Reporter's placing the blame
of this last occurrence on that old-time
journalistic scapegoat, the "printer's
devil." We opine that the fault lay
with a "devil" higher up.—Ed.]

"EXPERT'S" HURRIED TRIP.

Dr. Hofstede de Groot, the "Expert"
of the Hague, who came over last week,
it is said, at the request and at the ex-
pense of Mr. Charles Sedelmeyer, of
Paris, to further "Expertise" the now
noted picture, "Woman Taken in Adul-
tery," claimed to be by Rembrandt, and
which was, after its purchase by Mr.
Sedelmeyer at the Weber sale in Ber-
lin last February for 40,000 marks
(\$10,000), sent to New York and sold
here by Dr. Paul Mersch, son-in-law of
Mr. Sedelmeyer and Mr. Edward Bran-
dus, to Mr. Thomas B. Walker of Min-
neapolis, for a price not stated—re-
turned to Europe on the Kronprinzess-
in Cecilie on Thursday last, accom-
panying his friend and patron, Mr. E.
Sperling of the Kleinberger Galleries.

Dr. de Groot, who had in advance of
his coming pronounced the picture a
genuine work of Rembrandt, inter-
viewed by a N. Y. Herald reporter on
his return from Minneapolis said in
substance as follows:

"The picture has been the victim of Eng-
lish taste, having been so altered in the
eighteenth century in that country that it
had been a puzzle to experts. Now that
all the 'overpainting' has been removed, it
is revealed unmistakably as a Rembrandt."

"The picture was bought by the Duke of
Marlborough about 1700 and remained in
the Marlborough collection for nearly two
centuries, or until about 1884, when it was
sold to Sir Charles Robinson, curator of
the paintings of Queen Victoria. Some
time during the eighteenth century the
Marlborough family called in an English
painter to retouch the canvas and make
it conform with the taste of the day. Eng-
lish art at that time was under the influ-
ence of Reynolds, Gainsborough and Rom-
ney—an art which, though owing much
to the early Dutch masters, was more deli-
cate in technique."

"The English artist whom the Marlbor-
oughs engaged to alter Rembrandt's 'Wom-
an Taken in Adultery,' painted over the
broad strokes of Rembrandt with small-
er and more delicate effects, and succeeded
almost in hiding the technique of the origi-
nal. It continued, however, to be called a
Rembrandt and was sold as such in 1892
by Sir Charles Robinson to Mr. Charles
Sedelmeyer, the Paris dealer, who in turn
sold it to Consul Weber, of Hamburg. It
was shown at the Amsterdam jubilee ex-
hibition in 1898, and there the opinions of
the experts were against it. At the Weber
sale in Hamburg last February it was again
bought by Mr. Sedelmeyer."

Still Believed in Picture.

"Mr. Sedelmeyer always had faith in the
picture. Believing that its doubtful fea-
tures were caused by overpainting, he en-
gaged Professor Hauser, of the Berlin Mu-
seum, to take off the superfluous color.
Professor Hauser stopped early, declaring
the work modern. Even this did not de-
stroy Mr. Sedelmeyer's faith, and he sold
it to Mr. Walker with the provision that
it was to come out satisfactorily after
being cleaned. His son-in-law, Dr. Paul
Mersch, of Paris, came to New York and
cleaned the extra paint off under the eye
of Dr. Wilhelm R. Valentiner, of the Met-
ropolitan Museum. Dr. Valentiner then
declared the work to be a genuine Rembrandt,
and Mr. Walker bought it. I have exam-
ined the picture and find that, without doubt,
Dr. Valentiner was right."

Best American Collections.

Asked which he considered the best
American collections Dr. de Groot re-
plied:

"Those of Mr. Benjamin Altman, Mr.
Widener and Mr. H. C. Frick take prece-
dence over all others, and are the three
finest collections in the world formed by
contemporary men. The Bridgewater
House collection, in London, owned by the
Earl of Eglismere, and the Liechtenstein
collection of Vienna are finer, but they
have been in process of formation for ages."

"Since I was in this country last, Mr.
Altman has added three Memlings to his
collection, Mantegna's 'Holy Family,' a
painting by Antonello da Messina, the first
man to paint in oil in Italy; Van Dyck's
portrait of himself and one of the only two
portraits by Dierck Bouts."

"Mr. Frick also has added some great
pictures, including Velasquez's 'Portrait of
Philip IV.' Vermeer of Delft's 'Laughing
Girl' and Rembrandt's 'Polish Rider.'"

"One of the greatest of modern collec-
tors and one whose taste I esteem as the
very highest is Mr. John G. Johnson, of
Philadelphia. Many persons buy only im-
portant pictures, judging solely by the
names they bear and what others think of

of them, but Mr. Johnson buys pictures for
their quality. He has about fifteen hun-
dred pictures, and all available space on
his walls is covered. He has arranged to
give his collection to the city of Philadel-
phia as soon as it erects an appropriate gal-
lery.

"In the United States, the same as in
Europe, some collect pictures for what you
Americans call 'bluff,' while some do it for
the love of it and with knowledge."

English Nobility Selling Art.

"Europe is selling pictures and America
is buying them. England and France are
the two main sources of American supply.
The German nobility are not selling pic-
tures, because they are still actual heredi-
tary rulers and are not allowed by law to
dispose of their property, which is entailed.
The English nobility, however, are dispos-
ing of their pictures in great numbers. One
cause is the remarkable sums offered by
Americans, which are too tempting to be
resisted. Another cause is the British mortu-
ary tax. The heirs of an estate must
raise large sums to be paid to the govern-
ment, and they often sell pictures in order
to do it."

"Have you noticed any change in Ameri-
can taste in the last few years?"

"Yes. It used to be that Americans had
a prejudice against religious pictures by
the old masters, preferring instead the
genre pictures and portraits. I knew of an
instance fifteen years ago when an Ameri-
can collector, after having bought Rem-
brandt's 'David Playing a Harp for Saul,'
sent it back and exchanged it for a Rem-
brandt portrait. Last year another Ameri-
can offered \$400,000 for the 'David' and was
refused."

"Americans in the past have wanted only
the most famous of the old masters, and
limited their demand to about seven of the
Dutch masters—Rembrandt, Vermeer, Frans
Hals, Pieter de Hoogh, Hobbema, Jacob
Van Ruysdael and Cuyp. Now they are
beginning to buy Metz, Solomon Van
Ruysdael, Van Goyen, Ochtersveldt, Philip
de Koninck, Terborch, Nicholas Maes and
Thomas de Keyser."

CORRESPONDENCE.

The Museum of French Art.

Editor the American Art News,

Dear Sir:—The editorial in your issue
of Oct. 19 on the project for a Museum
of French Art in New York, is timely
and to the point. Our native artists, or
those who practice their profession here,
are first in deserving of encouragement,
and should have it, though it might not
result in so much "social" prestige as
encouraging foreigners.

The whole affair smacks of an attempt
on the part of a few denationalized
Americans to push themselves into a po-
sition of prominence, to which their pre-
vious efforts in the "Cause of Art" do
not entitle them.

O. F.

Boston, Mass., Oct. 30.

Dowdeswells—Duveens.

Editor AMERICAN ART NEWS.

Dear Sir:

Allow us to state that the report
which appears in your issue of Oct. 12,
headed: "Dowdeswells—Duveens" is
incorrect.

For some time past we have been
closely in touch with the House of Du-
veen Brothers, and we are happy to say
that our relations with it are very
friendly.

We trust that these relations will con-
tinue for many years to come, but it
is not the case that our friends have
acquired either the goodwill or the
control of our business.

Yours faithfully,

Dowdeswells & Dowdeswells,
Limited.

Charles Dowdeswell,

Director.

London, Oct. 30, 1912.

OBITUARY.

William G. Schneider.

Suffering from a nervous breakdown
and unable to stand the strain, William
G. Schneider, the well-known water
color artist, committed suicide at the
Hotel Lathrop, Nov. 5. His death was
a shock to his many friends who deep-
ly sympathize with his brother, Arthur
Schneider, also a well-known artist.